



AFTER-SUPPER SONGS

*By*

ELIZABETH COOLIDGE



G. SCHIRMER, INC., NEW YORK

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AFTER-SUPPER SONGS

For

*Voice and Piano*

By

ELIZABETH COOLIDGE



Price, net \$1.50

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Printed in the U. S. A.  
NOTICE BY TO

TO  
THE LITTLE BOY WHO SINGS THEM  
THESE SONGS ARE DEDICATED

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AFTER-SUPPER SONGS

## The Choo-Cars

1

Hark, the whistle blows!  
The train is rushing by.  
Like the wind it goes,  
It fairly seems to fly!  
Hear the ringing bell,  
Hear the deafening noise!  
What delight the choo-car brings,  
How it whizzes, how it sings,  
To please the little boys!

2

Some day you and I  
Will travel far away;  
On the train we'll fly:  
Come, what do you say?  
All aboard the train!  
Hear the deafening noise!  
What delight the choo-car brings,  
How it whizzes, how it sings,  
To please the little boys!

# The Choo-Cars

Allegro

Voice *p*

1. Hark! the whis-tle blows, The train is rush-ing by;  
 2. Some day you and I Will trav-el far a - way,

Piano *p*

*cresc.* *f*

Like the wind it goes, It fair-ly seems to fly! Hear the ring-ing  
 On the train we'll fly: Come, what do you say? All a-board the

*cresc.* *f*

*cresc.* *ff* *mf* *dim.*

bell, Hear the deaf'ning noise! 1-2. What de-light the choo-car brings! How it whizzes,  
 train! Hear the deaf'ning noise!

*cresc.* *ff* *dim.* *sf*

*ritard.* 1. 2.

how it sings, To please the lit-tle boys!  
*a tempo*

*ritard.* *p*

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## The Barber

1

With scissors gleaming in the sun  
 The barber stands all ready;  
 I climb into his funny chair  
 And he says, "Now sir, steady!"

Clip, clip, clip, clip, clippity,  
 Clip, clip, clip, clip, clippity,  
 Won't I look funny, all shaven and shorn?  
 Clip, clip, clip, clip, clippity,  
 Clip, clip, clip, clip, clippity!  
 Off go my curls as sure as you're born!

2

He puts his apron 'round my neck,  
 And parts my hair so quickly;  
 The shears begin their funny work;  
 It makes me feel quite prickly.

Clip, clip, clip, clip, clippity,  
 Clip, clip, clip, clip, clippity,  
 Won't I look funny, all shaven and shorn?  
 Clip, clip, clip, clip, clippity,  
 Clip, clip, clip, clip, clippity!  
 Off go my curls as sure as you're born!

# The Barber

Moderato

Voice

1. With scis-sors gleam-ing in the sun, The bar-ber stands all read-y; I  
 2. He puts his a-pron 'round my neck, And parts my hair so quick-ly; The

Piano

The first system of the musical score is for the Moderato section. It features a voice line and a piano accompaniment. The voice line has two verses of lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

climb in - to his fun - ny chair, And he says, "Now, sir, stead - y."  
 shears be - gin their fun - ny work; It makes me feel quite prick - ly.

Piano

The second system continues the Moderato section. It features a voice line and a piano accompaniment. The voice line has two verses of lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has three flats and the time signature is common time.

Allegro

*p* 1-2. Clip,clip,clip,clip,clip-pi-ty, Clip,clip,clip,clip,clip-pi-ty! Won't I look fun-ny, all shav-en and shorn?

Piano

The third system is for the Allegro section. It features a voice line and a piano accompaniment. The voice line has two verses of lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has three flats and the time signature is 3/8. The piano part starts with a piano (*p*) dynamic.

*p* Clip,clip,clip,clip,clip-pi-ty, Clip,clip,clip,clip,clip-pi-ty! Off go my curls as sure as you're born!

Piano

The fourth system continues the Allegro section. It features a voice line and a piano accompaniment. The voice line has two verses of lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has three flats and the time signature is 3/8. The piano part starts with a piano (*p*) dynamic.

## The First Trousers

1

What d'you think I am going to wear,  
Now that the barber has clipped my hair?  
Wait 'till you see me, I'm sure you'll stare  
At my very first new trousers!

2

Isn't it really a lovely pair?  
They do feel funny, but I don't care.  
Oh, but I hope that I shall not tear  
Those precious first new trousers!

3

They have real pockets, with room to spare;  
(I feel like a man when I see them there;)  
To call me a baby you must not dare!  
I've got on my first new trousers!



# The First Trousers

Voice *Moderato* *p*

What d'you think I am going to wear, Now that the bar-ber has

Piano *p*

clipped my hair? Wait till you see me, I'm sure you'll stare At my ver - y first new trou-sers.

*mf*

Is -n't it real-ly a love-ly pair? They do feel fun-ny, but I don't care; Oh, but I hope that I

*mf*

shall not tear Those pre-cious first new trou-sers! They have real pock-ets with room to spare; (I

*p*

feel like a man when I see them there;) To call me a ba-by you must not dare! I'm wearing my first new trousers!

## The Bath

1

Ev'ry morning, bright and early,  
Splash into the tub he goes:  
How he shakes the drops about him!  
How he tingles, how he glows!

2

In his crib, so snug and cozy  
When he opens first his eyes,  
Oh, he feels extremely drowsy,  
He'd much rather not arise.

3

But when once he's in the water  
No more sleepiness for him!  
Nursey knows, for he has taught her  
How to help him float and swim.

4

Little mannikin, blessings on him!  
Splash into the tub he goes;  
Ready now for Mother's kisses,  
Fresh as any morning rose.



# The Bath

Vivace

Voice

1. Ev - 'ry morn - ing, bright and ear - ly,  
4. Lit - tle man - ni - kin, bless - ings on him!

Piano

Splash in - to the tub he goes; How he shakes the  
Splash in - to the tub he goes; Read - y now for

drops a - bout him! How he tin - gles, how he glows!  
moth - er's kiss - es, Fresh as an - y morn - ing rose.

## The Small Letter-Carrier

1

Open the door, please, Mother dear!  
I've a letter for you to-day;  
I'm the postman, and cannot wait,  
Please do not delay.

2

Letters and papers and postal cards,  
Something for Father and something for you;  
Ting-a-ling, ting-a-ling, open the door!  
I have so much to do!

(Why doesn't she hurry? I must be off.)

3

Here is the letter I've brought for you,  
Allow me to wish you a very good day;  
Mister Postman must make haste!  
Please do not delay.

# The Small Letter-Carrier

Allegro vivace

Voice

O - pen the door, please,

Piano

Moth - er dear! I've a let - ter for you to - day; - I'm the

*simile*

post-man, and can - not wait; Please do not - de - lay.

1 2 1

Let-ters and pa-pers and post-al cards, Some-thing for Fa-ther and some-thing for

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Let-ters and pa-pers and post-al cards, Some-thing for Fa-ther and some-thing for". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythmic accompaniment with eighth and sixteenth notes, and some chords.

you; Ting-a-ling, ting-a-ling, o-pen the door! I have so much to do! —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "you; Ting-a-ling, ting-a-ling, o-pen the door! I have so much to do! —". The piano accompaniment continues with similar rhythmic patterns and includes some chords with accidentals.

(Why doesn't she hur-ry?)

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are: "(Why doesn't she hur-ry?)". The piano accompaniment continues with similar rhythmic patterns and includes some chords with accidentals.

I — must be off!)\_\_\_\_\_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with chords.

Here is the let-ter I've brought for you, Al - low me to wish you a ver - y good day;—

The second system continues the musical score. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Mis - ter Post-man must make haste! Please do not de - lay.

The third system concludes the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and ends with a whole rest. The piano accompaniment continues with its established rhythmic and harmonic patterns, ending with a final chord.

## Tally-Ho!

1

Crack the whip, bow! along!  
 The coach speeds on!  
 Mind the reins, hold them tight!  
 What glorious fun!  
 Horses four to pull the coach  
 Two by two,  
 That's the way I love to drive,  
 I tell you!

Sound the horn so brave and clear!  
 Let them know we're coming near!

2

Now the road winds away,  
 Up the hill.  
 Let the horses pull as slowly  
 As they will.  
 When we come to level ground,  
 Away we'll dash;  
 Merrily we'll flick the air  
 With our lash!

Sound the horn so brave and clear!  
 Let them know we're coming near!



## Tally-Ho!

Vivace

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a series of chords. The tempo is marked 'Vivace'.

1. Crack the whip, bow! a-long! The coach speeds on! — Mind the reins, hold them tight! What glo-ri-ous  
 2. Now the road winds a-way, Up the hill. — Let the horses pull as slow-ly As they

2d verse molto ritardando

fun! Hors-es four to pull the coach Two by two, — That's the way I love to drive,  
 will. When we come to lev-el ground, A-way we'll dash; — Mer-ri-ly we'll flick the air

a tempo

I tell you! With our lash! — 2. Sound the horn so brave and clear! Let them know we're com-ing near!

## To Mother's Old Photograph

1

Oh, quaint little girl, are you truly my mother?  
The lady I love is so big and so tall!  
You seem a real baby like me or another,  
But how could you ever have been quite so small?

2

Your queer little gown doesn't look like my dresses,  
Your arms and your fat little neck are all bare;  
Did you leave them like that for your mother's caresses?  
And what would you think of the clothes that I wear?

3

Your eyes are so earnest, so deep and so shiny,  
Of whom were you dreaming, so long, long ago?  
You didn't know Father, for he, too, was tiny,  
So it must have been somebody else that I know.

4

Were you thinking of me then? I fancy it may be.  
Could you look at the future, so dim and so far?  
I wish I had known you, dear old-fashioned baby!  
But, Mother, I love you the best as you are.



# To Mother's Old Photograph

Andante semplice

Voice

1. Oh, quaint lit-tle girl, are you tru-ly my moth-er? The  
 2. Your queer lit-tle gown does-n't look like my dress-es, Your

(v.4)

Piano

la-dy I love is so big and so tall! You seem a real ba-by, like me or an-oth-er; But  
 arms and your fat lit-tle neck are all bare; Did you leave them like that for your mother's ca-ress-es? And

(v.3)

how could you ev - er have been quite so small?  
 what would you think of the clothes that I wear?

## The Christmas-Tree

1

Ev'ry year my Grandmamma  
 Makes a Christmas party;  
 All my uncles and my aunts,  
 And Grandpa, hale and hearty;  
 Cousins, too, both great and small,  
 And loving friends so many,  
 Join our Christmas jollity,  
 And I'm as glad as any!

Gather around the Christmas-tree!  
 Grandmamma trimmed it for you and me!  
 Isn't it wonderful just to see  
 How shining and pretty a tree can be!

2

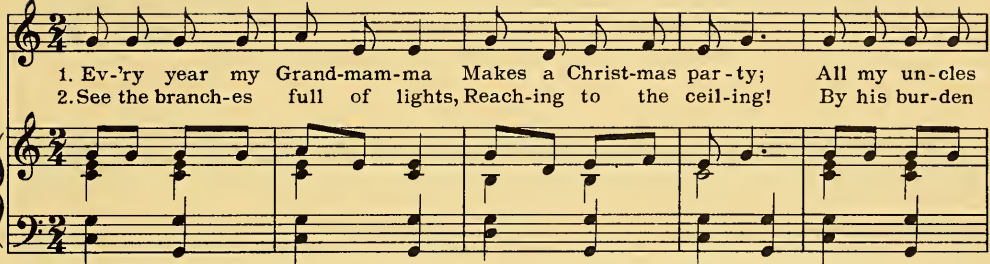
See the branches full of lights,  
 Reaching to the ceiling!  
 By his burden weighted down,  
 Santa Claus is kneeling.  
 Everybody has his share,  
 And we're all so merry;  
 Flags and stars and shiny toys;  
 Oh, it's charming, very!

Gather around the Christmas-tree!  
 Grandmamma trimmed it for you and me!  
 Isn't it wonderful just to see  
 How shining and pretty a tree can be!

# The Christmas-Tree

Moderato

Voice

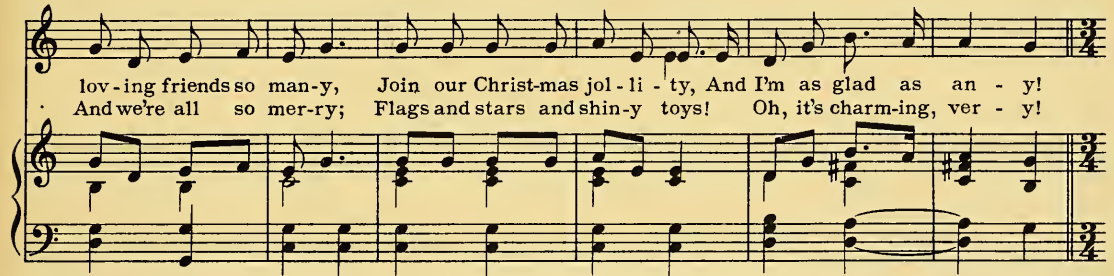


1. Ev-'ry year my Grand-mam-ma Makes a Christ-mas par-ty; All my un-cles  
2. See the branch-es full of lights, Reach-ing to the ceil-ing! By his bur-den

Piano

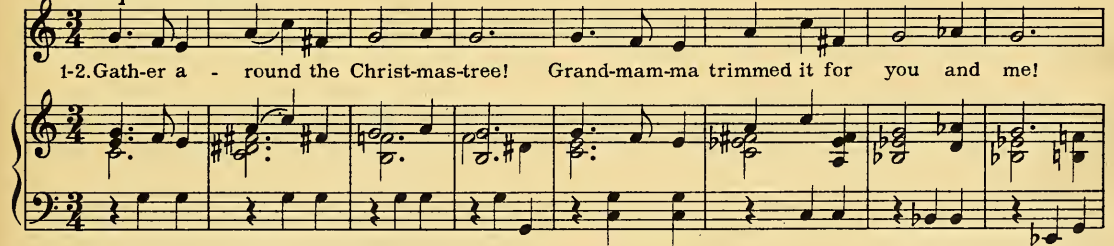


and my aunts, And Grand-pa, hale and heart-y. Cous-ins, too, both great and small, And  
weight-ed down, San-ta Claus is kneel-ing. Ev-'ry-bod-y has his share,

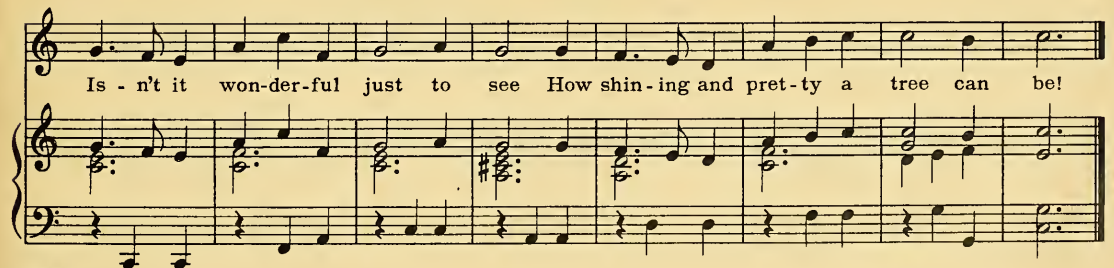


lov-ing friends so man-y, Join our Christ-mas jol-li-ty, And I'm as glad as an-y!  
And we're all so mer-ry; Flags and stars and shin-y toys! Oh, it's charm-ing, ver-y!

Tempo di Valzer



1-2. Gath-er a-round the Christ-mas-tree! Grand-mam-ma trimmed it for you and me!



Is-n't it won-der-ful just to see How shin-ing and pret-ty a tree can be!

## The Little Black Bear Named Strawberry

1

My little bear is like a clock,  
I wind him with a key;  
He gives a growl and off he starts  
Across the floor to me.

2

His fur is black and short and soft,  
His gait is very slow,  
And clumsily across the room  
He waddles to and fro.

3

My little bear I dearly love,  
And he loves me the same;  
How many times we're had our fun!  
I am so glad he came!

# The Little Black Bear Named Strawberry

Moderato

Voice

1. My

Piano

*pesante* *simile*

lit-tle bear is like a clock, I wind him with a key; He

gives a growl and off he starts A - cross the floor to me. 2. His



fur is black and short and soft, His gait is ver - y slow, \_\_\_\_\_ And

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "fur is black and short and soft, His gait is ver - y slow, \_\_\_\_\_ And". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

clum - si - ly a - cross the room He wad - dles to and fro, \_\_\_\_\_ 3. My

The second system continues the musical score. The vocal line lyrics are "clum - si - ly a - cross the room He wad - dles to and fro, \_\_\_\_\_ 3. My". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system, with the right hand playing a more active melody and the left hand providing a consistent accompaniment.

lit - tle bear I dear - ly love, And he loves me the same; \_\_\_\_\_ How

The third system concludes the musical score. The vocal line lyrics are "lit - tle bear I dear - ly love, And he loves me the same; \_\_\_\_\_ How". The piano accompaniment continues with the same musical style, ending with a final chord in the right hand and a steady accompaniment in the left hand.

man - y times we're had our fun! I am so glad he came! \_\_\_\_\_ 1. My

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "man - y times we're had our fun! I am so glad he came! \_\_\_\_\_ 1. My". The piano accompaniment is written for both the right and left hands, with a grand staff. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

lit - tle bear is like a clock, I wind him with a key; \_\_\_\_\_ He

The second system continues the musical score. The vocal line and piano accompaniment are in the same key signature of G major. The lyrics are: "lit - tle bear is like a clock, I wind him with a key; \_\_\_\_\_ He". The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note bass line and a more active right-hand melody.

gives a growl and off he starts A - cross the floor to me. \_\_\_\_\_

The third system concludes the musical score on this page. The vocal line and piano accompaniment remain in G major. The lyrics are: "gives a growl and off he starts A - cross the floor to me. \_\_\_\_\_". The piano accompaniment continues with the established rhythmic structure, ending with a final chord in the right hand.

## March

1

Tramp 'round the room,  
Look right ahead!  
Shoulders held firm!  
Straight little head!

2

Hold up your gun!  
(Father's cane will do,)  
March to and fro, dear,  
Keep time so true!

3

Left, right, left, right!  
Small boy so brave;  
That is the way, dear  
Soldiers behave.

4

Marching, marching,  
Manly their tread,  
Now to the tune, dear,  
March off to bed!

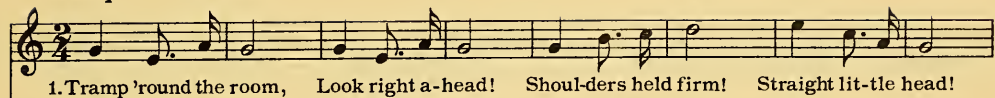


# March

Tempo di Marcia

Voice

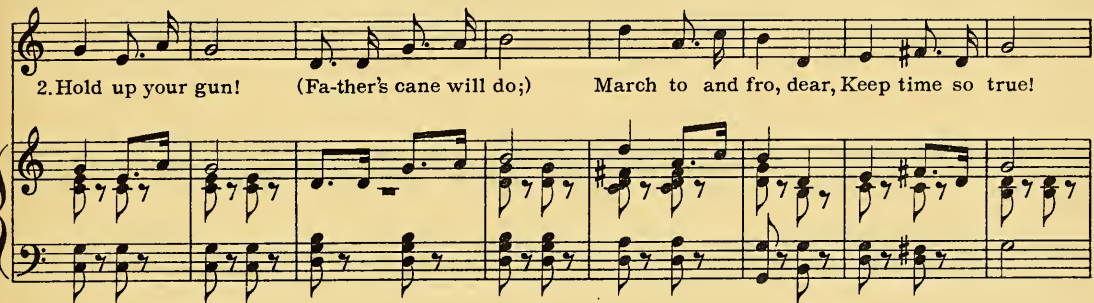
1. Tramp 'round the room, Look right a-head! Shoul-ders held firm! Straight lit-tle head!



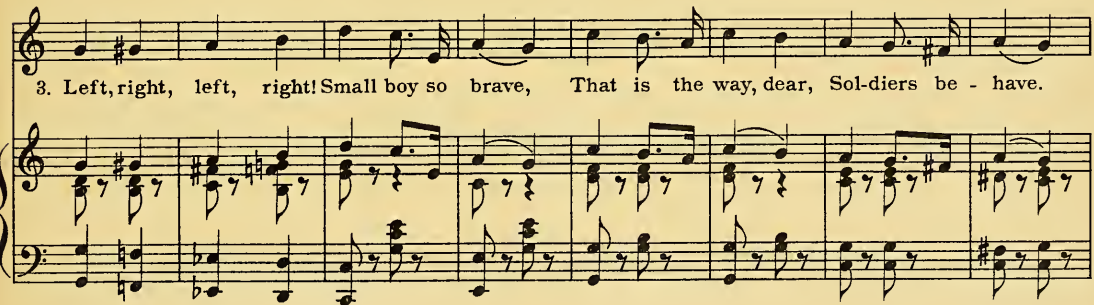
Piano



2. Hold up your gun! (Fa-ther's cane will do;) March to and fro, dear, Keep time so true!



3. Left, right, left, right! Small boy so brave, That is the way, dear, Sol-diers be - have.



4. March-ing, march-ing, Man-ly their tread;- Now to the tune, dear, March off to bed!



## Nap-time

1

Oh, why must I leave my choo-cars,  
In a nursery dark to lie?  
It's only a minute since breakfast,  
Yet sleepy again am I.

2

'Tis strange how the choo-cars absorb one,  
The glittering wheels are so bright!  
I've played with them ever since morning,  
And I'd like to play on till night.

3

But just as I wound my choo-cars,  
My eyes began quickly to close,  
So I've put them back into the round-house  
To wait till I've had my doze.

# Nap-time

Drowsily

Voice

1. Oh, why must I leave my choo - cars In a  
 2. strange how the choo-cars ab-sorb one, The  
 just as I wound my choo - cars, My

Piano

nur-ser-y dark to lie? \_\_\_\_\_ It's on - ly a min-ute since break -  
 glit-ter-ing wheels are so bright! \_\_\_\_\_ I've play'd with them ev - er since morn -  
 eyes be-gan quick - ly to close, \_\_\_\_\_ So I've put them back in - to the round -

fast, Yet sleep - y a - gain am I. \_\_\_\_\_ 2. 'Tis  
 ing, And I'd like to play on till night, \_\_\_\_\_ 3. But  
 house To wait till I've had my \_\_\_\_\_ doze. \_\_\_\_\_

1. 2. 3d verse

*ritard.*

## The Wiggler

1

I love to turn and twist myself,  
To fling my arms and legs about;  
I love to wriggle all the live-long day,  
To run and jump and shout.

2

I cannot bear to sit quite still,  
Just like a silly little doll;  
It hurts me when I cannot move,  
Nor jerk my head at all.

3

I love to run and leap and swing,  
E'en tho' I sometimes get a bump;  
But, best of all, the very nicest thing  
Is hop, skip and jump!

# The Wiggler

Tempo di Mazurka

Voice

1. I love to turn and twist my-self, To fling my arms and legs a-

Piano

*non legato*

bout; I love to wrig-gle all the live-long day, To run and jump and shout! 2. I

can-not bear to sit quite still, Just like a sil-ly lit-tle doll; It hurts me when I

can-not move, Nor jerk my head at all. 3. I love to run and leap and swing, E'en

though I sometimes get a bump; But best of all, the ver-y ni-cest thing Is hop, skip and jump!

though I sometimes get a bump; But best of all, the ver-y ni-cest thing Is hop, skip and jump!

though I sometimes get a bump; But best of all, the ver-y ni-cest thing Is hop, skip and jump!



## The Red Balloon

1

O, who will catch my pretty red balloon,  
And bring it from the sky?  
Before I knew,  
Away it flew,  
And travelled off so very high.

2

I hope you'll get it very, very soon,  
For pennies scarce have I;  
To get one new  
Requires a few,  
And none have I with which to buy,

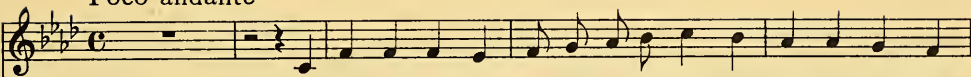
3

It must have traveled almost to the moon!  
I can't help wondering why.  
To get the view  
From the far-off blue  
I really think it means to try.

# The Red Balloon

Poco andante

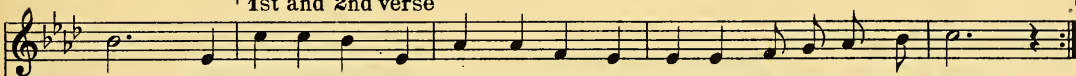
Voice



1. Oh, who will catch my pret-ty red bal-loon, And bring it from the  
 2. I hope you'll get it ver - y, ver - y soon, For pen-nies scarce have  
 3. It must have trav-elled al-most to the moon! I can't help won-d'ring

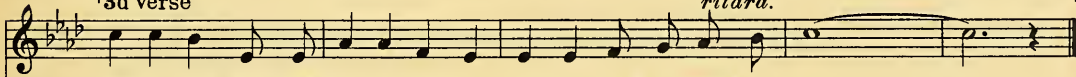
Piano

1st and 2nd verse



sky? Be-fore I knew, A - way it flew. And trav-eled off so ver - y high.  
 I; To get one new Re-quires a few, And none have I with which to buy.  
 why. To

3d verse



get the view From the far-off blue, I real-ly think it means to try.

## The Lake

1

Rolling, rolling, from the far off water,  
Long waves creeping, creeping to the shore;  
Dark and gray and capped with foam mysterious,  
Rushing, tumbling, always more and more.

2

What has made the kind old lake so restless?  
Some grim secret troubling all its peace?  
Shine, dear Sun, and bring us back its smiling!  
South Wind, blow, and bid its fretting cease!



# The Lake

Molto moderato

Voice

*p*

1. Roll - ing, roll - ing, from the far-off wa - ter, Long waves  
 2. What has made the kind old lake so rest - less? Some grim

Piano

*cresc.*

creep - ing, creep - ing to the shore; Dark and gray and  
 se - cret trou - bling all its peace? Shine, dear Sun, and

*cresc.*

*f* *p*

capped with foam mys - te - rious, Rush - ing, tum - bling, al - ways more and more.  
 bring us back its smil - ing! South Wind, blow, and bid its fret - ting cease!

*f* *p*

## Somersaults

1

Over I go!

Isn't it funny work  
To get the proper quirk,  
With never too hard a jerk?

Head over heels!

See how I make the spring?  
It's really a very curious thing!

2

At it again!

Put my head down low,  
Curl up my back just so,  
Ready to make the throw.

Plunkety-plunk!

Into the pillow dive,  
And first I know, my legs arrive!

# Somersaults

Allegro

Voice

O-ver I go! Is-n't it fun - ny work To get the prop-er quirk, With

Piano

nev-er too hard a jerk? Head o-ver heels! See how I make the spring? It's

real-ly a ver - y cu - ri - ous thing! — 2. At it a - gain! Put my head down low,

*ritard.* *a tempo*  
Curl up my back just so, Read - y to make the throw. Plun - ke - ty - plunk!

*ritard.* *a tempo*

In - to the pil - low dive, And first I know, my legs ar - rive!

## Four Years Old

1

Sing, oh, sing so loud and cheerful,  
Make the music gay!  
Sing your very prettiest greeting  
On this happy day.  
If you ask me why we're singing  
With such eager joy,  
Oh, we have the best of reasons,  
Dearest little boy!

For this is Johnnie's birthday,  
His birthday, his birthday,  
For this is Johnnie's birthday,  
Hes four years old.

2

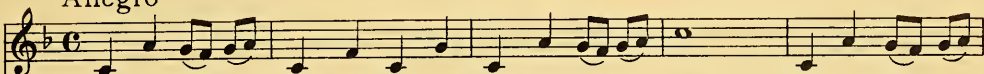
What is this so bright and shining  
Coming on in state?  
Nursey brings it on a platter  
While we stand and wait.  
Candles burning, oh, so brightly,  
Red and blue and green —  
This is Johnnie's birthday cake,  
The prettiest ever seen!

For this is Johnnie's birthday,  
His birthday, his birthday,  
For this is Johnnie's birthday,  
Hes four years old.

# Four Years Old

Allegro

Voice



1. Sing, oh, sing so loud and cheerful, Make the mu-sic gay! Sing your ver - y  
2. What is this so bright and shin-ing Com-ing on in state? Nur-sey brings it

Piano



pret-tiest greet-ing On this hap - py day! If you ask me why we're sing-ing  
on a plat - ter While we stand and wait, Can-dles burn-ing, oh, so bright-ly,

With such ea - ger joy, Oh, we have the best of rea-sons, Dear-est lit - tle boy, 1-2. For  
Red and blue and green - This is Johnnie's\* birthday cake, The pret-tiest ev - er seen!

Vivace

this is Johnnie's\* birthday, His birthday, his birthday, For this is Johnnie's birthday, He's four years old.

\* "Johnnie" may be replaced by any child's name.



## Bread and Milk for Supper

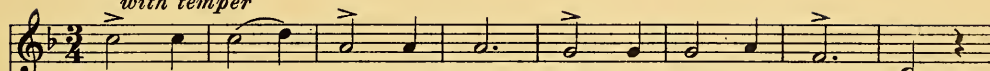
Bread and milk! Bread and milk!  
Bread and milk for supper!  
Ev'ry day the same old thing!  
Bread and milk for supper!  
Can't you think of something new?  
Something else will surely do!  
I'm so tired (you would be, too)  
Of bread and milk for supper!



# Bread and Milk for Supper

Moderato  
*with temper*

Voice



Bread and milk! Bread and milk! Bread and milk for sup - per!

Piano



*sfz* *sfz* *sfz* *sfz*

Ev - 'ry day the same old thing! Bread and milk for sup - per!



*sfz* *sfz* *sfz*

Can't you think of some - thing new? Some - thing else will sure - ly do!



*sfz* *sfz* *risoluto*

I'm so tired (you would be, too) Of bread and milk for sup - per!



*dolce* *p* *ritard.*

## A Wish

I wish I were an engineer  
My choo-cars back and forth to steer!  
Across the country, to and fro,  
My train and I would swiftly go.  
When I am grown to be a man  
I'll surely do it, if I can.  
I'd rather be an engineer  
Than lead a prince's proud career!

# A Wish

Andante

I wish I were an en - gi - neer, My choo - cars back and

The first system of musical notation for 'A Wish' consists of a treble and bass staff. The treble staff contains the vocal melody, and the bass staff contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'I wish I were an en - gi - neer, My choo - cars back and'.

forth to steer! A - cross the coun - try, to and fro, My train and I would

The second system of musical notation continues the melody and accompaniment. The lyrics are: 'forth to steer! A - cross the coun - try, to and fro, My train and I would'.

swift - ly go. When I am grown to be a man I'll sure - ly do it,

The third system of musical notation continues the melody and accompaniment. The lyrics are: 'swift - ly go. When I am grown to be a man I'll sure - ly do it,'.

if I can. I'd ra - ther be an en - gi - neer Than lead a prin - ce's proud ca - reer!

The fourth system of musical notation concludes the piece. The lyrics are: 'if I can. I'd ra - ther be an en - gi - neer Than lead a prin - ce's proud ca - reer!'.

## Now It Is Bed-time

Now it is bed-time, all the clocks are striking,  
Go, little man, and dream of your singing;  
What songs we've sung and shall sing to-morrow,  
Good night, my darling, blest be your sleep!  
Dream of the music most to your liking,  
Dream of the words that bright thoughts are bringing,  
Glad has the day been, go without sorrow;  
Good night, my darling, blest be your sleep!

# Now It Is Bed-time

Andante

Voice

Now it is bed-time, all the clocks are strik-ing, Go, lit-tle man, and dream of your sing-ing;  
(The clock strikes)

Piano

One, two, three, four, five, six.

*sfz*

What songs we've sung and shall sing to-mor-row! Good-night, my dar-ling, blest be your sleep!

Dream of the mu-sic most to your lik-ing, Dream of the words that bright thoughts are bring-ing!

Glad has the day been, go with-out sor-row; Good-night, my dar-ling, blest be your sleep!

*ritard.*

*ritard.*

## Asleep

1

Ah, my baby, there thou'rt sleeping,  
Flung across thy little bed;  
Through another day hast wandered  
Smiles hast harbored, tears hast shed.

2

Couldst thou know, my winsome baby,  
What thou hast revealed to me -  
What of Nature's deepest beauty,  
What of Life's immensity!

3

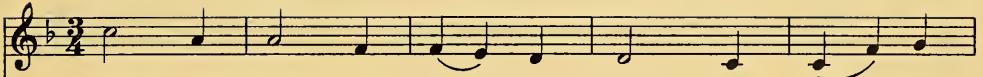
Through thy guileless, untaught chatter  
Love has shown its essence deep;  
I must bow before the greatness  
Of my little child asleep.



# Asleep

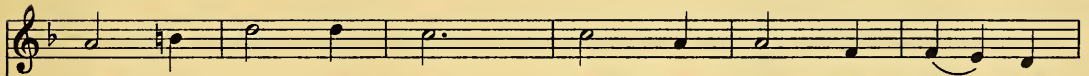
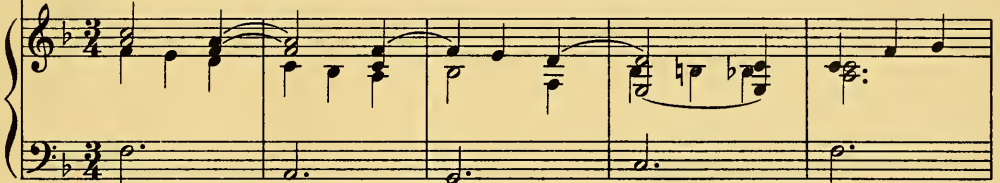
Calmo

Voice

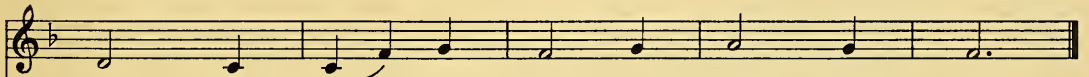


1. Ah, my ba - by, there thou'rt sleep - ing, Flung a -  
 2. Couldst thou know, my win - some ba - by, What\_ thou  
 3. Thro' thy guile - less, un - taught chat - ter Love\_ has

Piano



cross thy lit - tle bed; Through an - oth - er day\_ hast  
 hast re - veal'd to me - What of Na - ture's deep - est  
 shown its es - sence deep; I must bow be - fore\_ the



wan - dered, Smiles hast har - bored, tears hast shed.  
 beau - ty, What of Life's im - men - si - ty!  
 great - ness Of\_ my lit - tle child a - sleep.





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